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I M A G E S



South Carolina State Museum

Volume II

Number 11

Spring 1986



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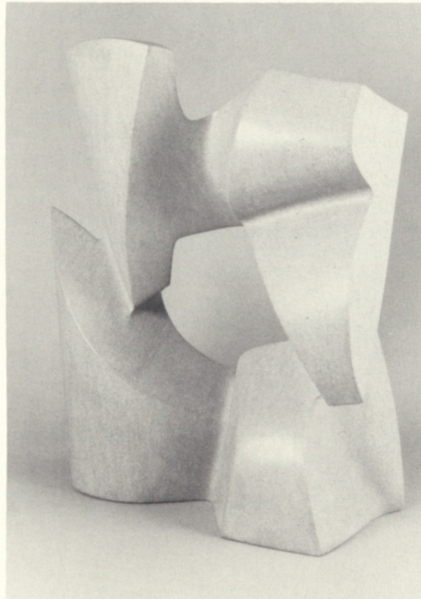
PAINTINGS, PRINTS AND SCULPTURES

New State Museum Art Acquisitions



1. "Pedro San Juan," by August Cook, oil on canvas, 1949, 53" 3/4" x 34": This painting was purchased by the State Museum from the Spartanburg artist, a noted painter and printmaker who was the chairman of the Converse College Art Department from 1924 to 1966. Pedro San Juan, (1886-1976), a Spanish composer and conductor, was also a professor at Converse College between 1947 and 1957. During this time, San Juan was conductor of the Spartanburg Symphony.

Directors of Home Federal Savings and Loan in Charleston. A second bronze work, cast from the original mold in 1985, is featured at Brookgreen Gardens. Hirsch was a native Charlestonian sculptor who enjoyed creating a variety of subjects, especially children and female figures.



4. "Space Stone," by Leonard Cave, limestone, 1984, 23" x 18" x 8": This sculpture was donated to the State Museum through a gift from the artist and Banker's Trust (currently

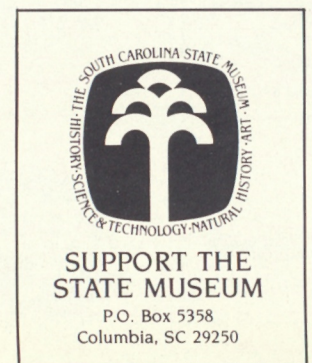
NCNB). Although Leonard Cave is now residing in Washington, D.C., he has strong ties to our state. Cave was born in Columbia and graduated from Furman University in 1967. This is the first such joint artist/corporate contribution to the State Museum Art Collection.



5. "Lamont with Wave - Rag," by Josie Van Gent Edell, watercolor, 1984, 26" x 32": This painting was donated to the State Museum by the Exchange Club of Charleston. It was selected as the 1984 winner of the Coastal Carolina Fair, which is run by the Exchange Club. Josie, a native of Amsterdam, Holland, has been a resident of Summerville, South Carolina since 1970.
6. This untitled Doris Ulmann (1884-1934) platinum print (6" x 8"), probably taken in Beaufort,



South Carolina in the early 1930's, was donated to the State Museum by Mrs. William Peterkin, the daughter-in-law of the Pulitzer prize winner, Julia Peterkin. This image is included in Julia Peterkin's book *Roll, Jordan, Roll*. The photograph donated to the Museum was in the personal collection of Julia Peterkin who gave it to her son, the late William Peterkin.



2. "Steeplechase Horse," by John Gregory (1879-1958), bronze, 1930, 6 3/4" x 5 1/4" x 2 5/8": This sculpture, a Museum purchase, was a maquette for a marble sculpture commissioned by William Zeigler, who was the president of General Foods Corporation. The marble sculpture is still in the garden of Zeigler's estate, which is currently the Green Boundary Club in Aiken, South Carolina.



3. "The Joy of Motherhood," by Willard Hirsch (1905-1982), bronze, circa 1970, 7 7/8" x 10 7/8" x 3 1/2": This sculpture was a maquette for a bronze commissioned by the Board of

Museum Receives Funding From N.E.A.

On April 1, 1986, the State Museum received a letter from Frank S.M. Hodsell, the chairman of the National Endowment for the Arts, stating that the Museum had been awarded a matching grant from the National Endowment's Folk Arts Program for the Museum's Philip Simmons Project. Luckily, this announcement was not an April Fool's joke!

This has not been the first time that a Federal agency has recognized Philip Simmons. In 1982, the N.E.A. Folk Arts Program honored Philip Simmons with one of the first National Fellowship awards. At this time, the Endowment proclaimed Philip Simmons a "national treasure". In 1976 and 1977, Philip Simmons was invited to be a featured participant of the

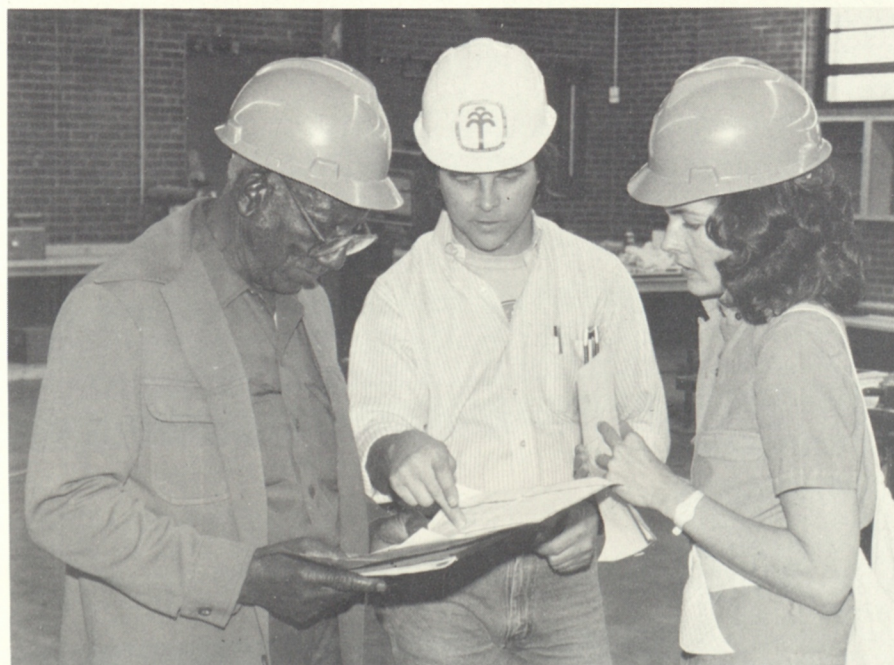
Smithsonian Institute's American Folk Life Festival. The Smithsonian also commissioned him to make a traditional wrought iron work for their permanent collection. From this commission came Philip Simmons' famous "Fish Gate", which has been exhibited in museums throughout the country.

The State Museum's Philip Simmons Project involves commissioning Mr. Simmons to design and supervise the creation of a functional wrought iron gate which will be installed in front of the entrance to the Museum's fourth floor temporary exhibition gallery.

Several blacksmiths who have apprenticed with Philip Simmons will work together to construct the gate in Mr. Simmons' Charleston workshop. These blacksmiths will also come to Columbia to install the gate, under Mr. Simmons' supervision.

In addition to the design, creation and installation of the Philip Simmons gate, a video tape featuring the master blacksmith will be made. The video tape will incorporate past accomplishments and the new State Museum gate, offering viewers an opportunity to learn more about the creator of the Museum's gate as well as the process involved in its creation. Copies of this tape will be made available for cultural and educational institutions interested in traditional American art and craft forms.

-by Lise Swensson



Philip Simmons, left, James Brown, assistant exhibits director, and Lise Swensson, curator of art, survey the plans detailing where wrought iron gate will be installed.

New ETV Show Features S.C. Museums

"A participant at a Texas Historical Commission museum workshop remarked, 'I thought that all there was to opening a museum was to get a building, collect a bunch of things, and put them in the building. Open the doors, and you had a museum.'"

Unfortunately, this appears to be a misconception held by a lot of laypeople. The good news is that the South Carolina State Museum is making strides to enlighten the public. One vehicle for accomplishing this is through an educational television show called "Venture."

"Venture" is the brainstorm of South Carolina State Museum Chairman Guy Lipscomb and is being funded by the Friends of the State Museum. The purpose of the show is to make the public aware of the South Carolina State Museum and what it will offer and also to provide an awareness of what other museums in the state are doing and how all of the museums fit into one big picture.

Museums today are recognizing their responsibility to not only collect artifacts from our past but to preserve them in perpetuity and to educate the public about them. "Venture" is an extension of this education function—it helps to interpret the past, present and future and make it real for us.

"Museums are places of discovery. They provide us with a broad perspective of life, and through these 'windows on the world' we can see our past and learn from it, put those lessons to use today, and even get a glimpse of the future."

according to producer and host Angela Coxton. In 6-10 minute vignettes, Angela is taking a humanistic approach in presenting these museum topics. So far, Angela has taken viewers back in time to the 16th century when the "Mary Rose,"

Venture

the favorite battle ship of Henry VIII, sank while preparing to attack England. She has taken viewers on a train ride on the Best Friend of Charleston and journeyed through the mill renovation of the State Museum. She has gone to the source to learn about Catawba pottery from a Catawba Indian and visited with Edmund Yaghjian, one of the state's most distinguished artists. She has put past technology into perspective by visiting Roper Mountain Science Center's Living History Farm to see how a working farm was maintained.

This summer, Angela will be "venturing" out to talk with Dr. Charles H. Townes, native South Carolinian who received the 1964 Nobel Prize for his role in the development of the Laser and Maser. She will also visit with astronauts Charles Duke and Charles Bolden. A trip to The Charleston Museum's Discover Me Room will show us how exciting museums are becoming to children and also give us



Angela Coxton, Producer/Host of "Venture"

a glimpse of what we can expect in the State Museum's own discovery room.

The staff of the South Carolina State Museum is working with ETV to develop program ideas. Anyone with suggestions for program topics should contact Beverly Littlejohn at the State Museum.

"Venture" airs each Saturday night at 9:50 p.m. following "All Creatures Great and Small."

*Excerpt from "Thoughts on Museum Planning," References Series, Number 3 published by the Texas Historical Commission.

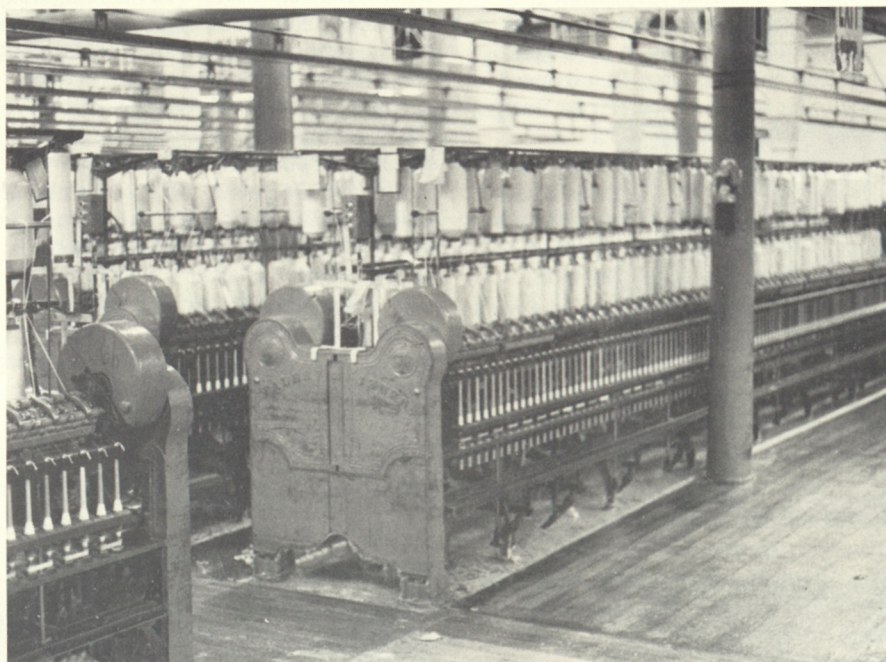
State Museum Plans Textile Exhibits

Renovation work that will transform the historic Mt. Vernon Mill into the South Carolina State Museum is well underway. Although extensive work is being done to remodel and modernize this structure, the building's historic past will be preserved in the State Museum's Textile Hall, one of the featured exhibit areas in the Science and Technology Division.

It is especially appropriate that the museum feature an exhibit on textile technology since the museum will be located in the world's first all-electric textile mill. Because of its historical significance, the mill is often referred to as the museum's "largest artifact!" In the opening phase, 1,000 square feet will be devoted to textile technology exhibits and approximately 700 square feet of space will be reserved for further textile exhibit expansion.

Exhibits featured in the opening phase will highlight the processes of weaving and spinning, drawing upon examples of old and new technologies. Visitors entering the Textile Hall will be greeted by a display of textile products manufactured in South Carolina. This exhibit will show visitors that textile products include much more than cloth and illustrate the importance of textiles in daily life. A quiz game will challenge visitors to determine the origin and use of the products displayed.

Opposite the products display will be a Dobby loom donated by the Bath Mill, a Division of United Merchants &



The illusion of rows upon rows of spinning frames will be produced in the historic mill re-creation.

Manufacturers, Inc. The loom will serve as a focal point for exhibits explaining the process of weaving and demonstrating the technology of the Dobby mechanism.

Moving toward the back of the Textile Hall, visitors will view antique spinning frames, donated by Springs Industries, Inc. in a re-creation of the 1925 Columbia Mill interior. In contrast to that historic view of textile technology, an adjacent mini-

theatre will feature films of contemporary textile processes.

In the framework of this substantial museum, developments in textile technology will come alive for visitors and serve as an important reminder of this vital part of South Carolina's remarkable heritage.

-by Carol Sawyer

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IMAGES, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's history, science and technology and art.
Spring 1986 Volume II Number 2

On The Cover—

Renovation work continues on the South Carolina State Museum building. (For story, see page 4.)

Shrimping Industry Featured in Technology Exhibit

Have you ever wondered where the shrimp in your shrimp dinner came from?

This question and many more will be answered in an exhibit on South Carolina's shrimping industry within the Technology Division of the State Museum.

Thanks to donations from John G. Jones and Captain Louis Williams, two recent acquisitions will be featured in the exhibit.

Mr. Jones' realistic scale model of a shrimp boat, named the "Tiger Paw", will give visitors a close up view of the rigging and outfitting of a shrimp boat. The "Tiger Paw", five feet long and four feet tall, was elegantly hand-crafted from mahogany by Mr. Jones. It took about one year for Mr. Jones, who is a hobbyist, to build the "Tiger Paw".

Captain Williams, of Mr. Pleasant, contributed one of his try-nets to the exhibit. A try-net is a small net which is used to 'test the waters' for shrimp. Full size nets remain in the water for long



The "Tiger Paw"

periods of time while the try-net is pulled up frequently to see if shrimp are abundant in the area.

So the next time a waitress serves you a plate of sizzling shrimp just think about how far those seafood delicacies had to travel to reach your table. In July of 1988, you'll be able to take a closer look at their journey by visiting the shrimping exhibit at the State Museum.

-by Carol Sawyer



"Corn, Cotton, and Tobacco Culture", by Arthur Covey, oil on canvas, 1938, The Federal Building, Anderson, South Carolina: This mural is one of 17 New Deal works of art commissioned by the Federal Treasury Department between 1934 and 1942 for the State of South Carolina. Fourteen of these works are still in existence.

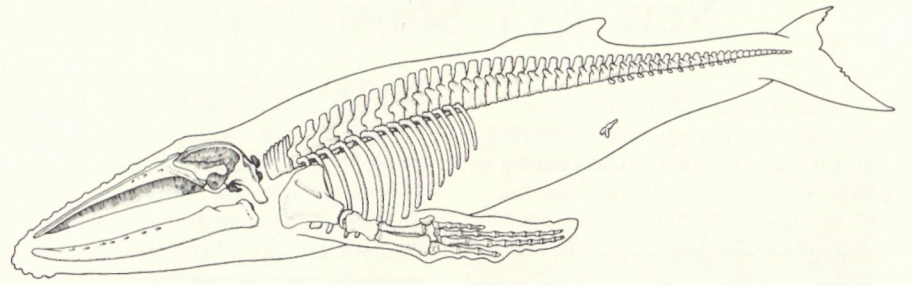
The State Museum became involved in researching South Carolina's New Deal art projects through a planning grant from the South Carolina Committee for the Humanities.

Tentative museum plans include a temporary exhibition and catalogue featuring South Carolina's New Deal art. Individuals who have information concerning the Treasury Department murals, The Index of American Design, New Deal photography, WPA community art galleries, or any other Federal art project in South Carolina during the New Deal Era are asked to contact Lise C. Swensson, Curator of Art, South Carolina State Museum, P.O. Box 11296, Columbia, S.C. 29211 (758-8197).



One of the highlights of the Space Sciences exhibit area will be this realistic Lunar setting. The display will portray the visit of the Apollo 16 Astronauts Charles Duke and John Young on the moon in 1972. The space suit, on loan from the Smithsonian Institution, is the actual suit worn by Astronaut Duke on the mission. The exhibit area will include other objects from the Apollo 16 mission, as well as artifacts and materials provided by South Carolina's Shuttle Astronauts and NASA. Astronomy and telescoping will be included in the area with the focus being the 1849 Fritz telescope donated by Erskine College.

The museum's artist/illustrator, Darby Erd, produced this Lunar scene.



THE HUMPBACK WHALE A Vanishing Species

Almost 100,000 tourists lined the coast of North Myrtle Beach in March 1986 to catch a glimpse of a vanishing species. During a northern migration, an endangered humpback whale beached herself to die on the South Carolina coast. Human efforts failed to stop nature's endless cycle of birth, death, decay and rebirth.

Fewer than 10,000 humpback whales may be found in the oceans today. Many whales are endangered of becoming extinct due to over-hunting by man for marketable products. Humpbacks spend their winters in tropical breeding areas. Summers are spent feeding in northern polar regions on planktonic crustaceans and small fish. About 300 rows of fibrous baleen plates line the edge of the upper mouth. As the whale takes in a large mouthful of water and pushes it back out through the baleen, thousands of tiny creatures are caught and swallowed. During the long migration north humpbacks may become sick or injured and will beach themselves on the nearest coast to die as our whale did.

Dr. Joanne Lowenstein, a veterinarian from Marineland, Florida; Dean Cain, S.C. Wildlife Department's biologist; and Dr. Earle McDaniel, a local veterinarian, along with many concerned volunteers, tried for days to save the whale. As these attempts were failing, Representative Dick Elliott contacted Dr. Overton Ganong, director of the State Museum, encouraging the museum to place the whale skeleton on display for the public. After consulting Al Sanders of the Charleston Museum and Dr. Jim Mead from the Smithsonian, Michael A. Ray, curator of natural history for the State Museum, was called in to oversee the project. Dick Blackburn, a local resident instrumental in helping coordinate activities from the first sighting of the whale, was selected as a liaison for the

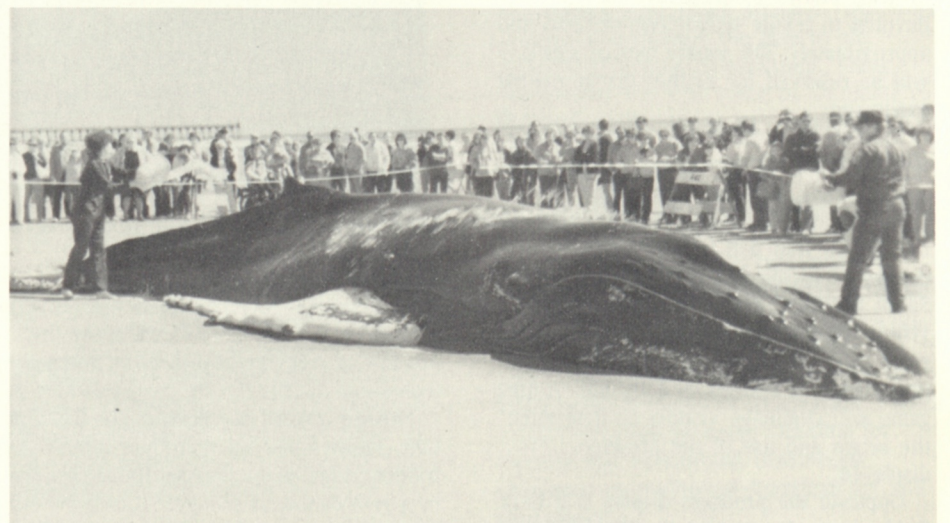
museum for the humpback whale project.

The whale was moved to a secure area selected with the help of Col. Finkel of the Myrtle Beach Air Force Base and Lt. Pearly Britt of the S.C. Wildlife Department. During the move the young whale was measured to be 36 feet in length and weighed in at 21 1/2 tons. Adult whales may weight up to 95 tons. With the help and support of Lt. Col. Tom McNish from the Air Force Hospital and the Wildlife Department, equipment and supplies were brought to the site. Tissue samples from major organs of the whale were taken during a two day necropsy. This study may help determine why this whale died and also help save whales in the future.

After the necropsy, the carcass was left uncovered to attract natural decomposer organisms to help remove the flesh from the bones. A canvas tarp was later placed over the whale to speed the natural decomposing process and to protect it from scavenger animals. After 8 to 10 months, the skeleton will be cleaned of remaining tissue and brought to Columbia. We will then degrease the bones by exposure to the air and sun for another 6 to 8 months. The skeleton and baleen from the mouth will be mounted on a metal framework and hung from the ceiling in the new State Museum.

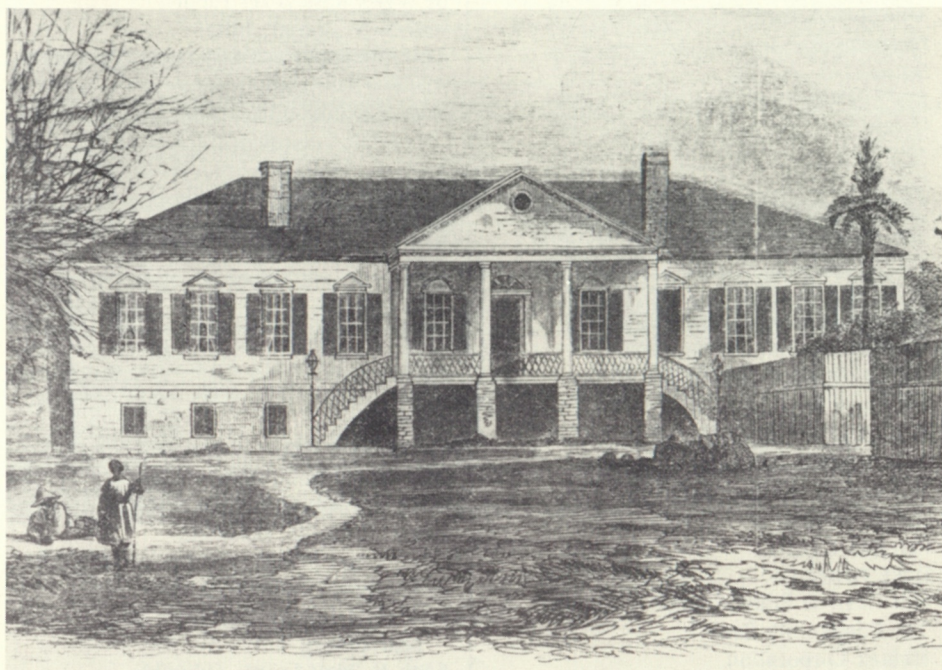
Here visitors from the entire state will be able to learn more about humpback whales and other South Carolina animals. Some will stand in awe at its incredible size while others, with the wonder of a child, reach out and touch the very creature man once hunted and killed as a sea monster. Yet, today we know this gentle and graceful voyager of the sea as the humpback, struggling for survival and one which our children may never know.

-by Michael A. Ray



Concerned volunteers poured buckets of water on the whale in an effort to save her.

History Exhibit Depicts Founding of Columbia



South Carolina's Second State House, a wooden structure designed by James Hoban, was built in Columbia in 1787, and burned in 1865 (from a sketch by a Harper's Weekly artist).

As most South Carolinians know, Columbia is celebrating its bicentennial this year. To recognize this historical event the South Carolina State Museum is planning an exhibit entitled, "The Political Compromise: The Founding of Columbia."

Today it's hard to believe that the state's capital city was nothing but an idea in 1785. At that time the only sign of human habitation at the site that became Columbia was a large plantation owned by the Revolutionary War veteran, Colonel Thomas Taylor and his brother James. Although there were some settlements in the vicinity that dated back to the colonial period such as the townships of Saxe-Gotha and Amelia, these had not developed into very thriving communities.

By the close of the Revolution it was apparent to many in the state that South Carolina's first capital in Charleston was not centrally located enough to continue as the center of state government. Thus in 1785 debate began on where to establish a new state capital. There were several proposed sites other than Columbia. One place that was highly promoted by its owner was the High Hills of Santee. Known as Stateburg, General Thomas Sumter made a determined bid for this location, hoping to make a profit selling the land to the state as well as having the prestige of the capital being established on his property. Senator Daniel DeSaussure suggested establishing the new capital on Colonel William Thomson's Belleville Plantation west of the Congaree River near its junction with the Wateree River. Another proposal was to put the new capital at Camden. While these and other sites were proposed there were still many in the legislature who preferred keeping the state capital where it always had been — Charleston.

This delegation was led by people like

Senator Arnoldus Van der Horst. A native of Charleston, the senator found the very idea of moving state government into the primitive backcountry most unappealing. As the proposed sites were narrowed down to the Taylor Plantation, Senator Van der Horst saw only disaster. It was his earnest conviction that this site was far too isolated to serve as a state capital. Its only benefits would be to the criminal elements of society, he proclaimed. Since it was so removed from the civilized parts of the state, Van der Horst maintained that the new capital would become the haven for all the state's criminals. Consequently, he proposed that the new site be named "Refuge" since it would become a refuge for criminals!

Luckily, Senator Van der Horst's prediction did not prove correct. General Sumter's dream died and the only remnant of his ambition today is a small crossroads with a store on the Sumter Highway, still known as Stateburg. Belleville Plantation was rejected largely because it was located near a swamp where the threat of malaria was always a danger. During the arguments over locations it was noted in the debates that Colonel Taylor had been sickly before moving to the high ground of his plantation near the Congaree. Since living there he had always been in the best of health. Thus the location of the new capital depended not only on economic and transportation locations but just as importantly on its health.

This story and much more will be included in the exhibit when it is completed. Other aspects that will be interpreted include the survey and construction of the new capital and the early development of the town into a commercial center.

—by Fritz Hamer

RENOVATION UPDATE *The Progress Continues*



James Brown, assistant director of exhibits, works on plans for the Hunley submarine exhibit.

A portion of the metamorphosis is complete. In a process just as dramatic as a caterpillar becoming a butterfly, the old warehouse behind the State Museum building has been transformed into a well-appointed exhibit workshop.

Renovations crews began working on the structure in March 1985 and today exhibit carpenters are busy building work counters, painting, and putting the finishing touches on the workshop so they can begin constructing the museum's exhibits. As you enter the building, the sweet sounds of saws humming and hammers pounding can be heard thanks to the generous gift of tools by Sears Roebuck and Company.

In one section of the building, James Brown, exhibits specialist, works on plans for prehistoric glyptodont and Hunley submarine displays. Another area of the building features the executive briefing room where the Friends of the State Museum make presentations to potential contributors about donation possibilities.

This summer the skylit design studio will be filled with activity as craftsmen and artists develop concepts for exhibit areas. The darkroom is operable and it is both a time and money saver having a

facility for processing film on the premises.

In addition to these areas, the 12,000 square foot exhibit workshop, also contains a spray paint booth, silk screen area, large storage and assembly space for artifacts, and offices.

Shadowing this structure is the main mill where contractors and groups of workmen continue to make rapid progress in converting this historic building into the South Carolina State Museum. All the major structural work has been completed within the building and the third and fourth floors lack only the finishing touches before they are ready for exhibit installation. The glass has been installed in the spline giving the entrance area an airy feeling and the windows are all in on the south facade of the building. Drilling for the elevator shafts is complete and the mechanical systems and duct work are all in place. In fact, everything is moving along on schedule and the museum plans to move its offices into the building before the end of the year. It's been a long time coming, but we are finally nearing the day when South Carolina will open its State Museum!

—by Caroline H. Miley



Exhibit technicians, Jeff Swager (left) and Russell Lowery measure wood for construction of art racks.



Roger Stroup, curator of history, and Winona Darr, registrar, carefully pack artifacts in preparation for the move this fall.

Contributions Received For The Third Quarter

Contributions and memberships received since January 1, 1986

Jack Meyer
Columbia Police Wives Auxiliary
Judy Michaux
Eva D. York
Frances E. Crawford
M/M Cyril Busbee
Mrs. V. H. Kendall
M/M Richard L. Davis
William Ivey
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Sara L. Magoffin

Mrs. Travis Chappell
The BEES - Eau Claire Presbyterian Church
Dr. & Mrs. Farren Smith
Michael Norris
M/M Bill Burley
Springdale Women's Club
William D. Craven
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Margaret B. Weeks
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Fred H. York
Columbia Gem & Mineral Society
Rose Garden Club
Mike & Susan Eckhart
Ann Timberlake
M/M John W. Foster
Mrs. H.T. Huffman
May B. Douglas
Robert E. Penland
Lexington State Bank
Jr. League of Columbia
M/M Joseph Bowler, Jr.
Springs Industries
Carolina Eastman
Duke Power Co.
SCN Char. & Educ. Found.
The Community Bank
Richtex Corporation
West Foundation (John West)
Cooper Air Tools
Frances Ley Spring Found.
BASF Corp. (formerly Badische Corp.)
Republic Nat. Bank
Callie Rainey
The Dickson Foundation

DONORS

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support, and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

A. Keith Amstutz, Columbia
Becker Sand & Gravel, Lugoff
Mary A. Berry, Greenville
Elizabeth M. Bowen, Anderson

system, identifying slides, updating the deceased artists' listing, organizing mailing lists and telephoning. When asked what she had enjoyed most about her volunteer experience, Jean commented that working with Lise and having the opportunity firsthand to see the State Museum project develop and grow had been very rewarding.

According to Lise, "Jean is eager, positive and works well independently. She is a very good organizer and has made her mark on the museum's art program. I'd like to have twenty more volunteers just like Jean!"

There are many interesting possibilities for job placement within the State Museum's art department. Individuals are needed to help with researching South Carolina art and artists, telephoning, letter writing, filing, reading and interviewing various information sources. If you are interested in contributing your time while learning about South Carolina art, please contact Lise Swensson at P.O. Box 11296, Columbia, S.C. 29211, (803) 758-8197.

Martha C. Bowen, Anderson
Dorothy J. Campbell, Columbia
Francis L. Cauthen, Heath Springs, given in memory of William Leroy Cauthen
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Mr. and Mrs. William C. Cheek, Columbia
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Mrs. Neill W. Macauley, Columbia
Marion County Museum, Marion
Susanne Heath McCoy, Columbia
Jack A. Meyer, Winnsboro
Martha Elise Meyer, Winnsboro
Arthur Magill, Greenville
Russell Maxey, Columbia
Robert H. Nixon, Hendersonville, North Carolina
Michael T. and Elizabeth Patrick, Woodward
Genevieve Chandler Peterkin, Murrells Inlet
Tom Pierce, Myrtle Beach
Ernestine C. Player, Columbia
Elizabeth J. Plumer, Columbia
Thomas L. Powell, Anderson
Mr. and Mrs. Horace L. Pratt, West Columbia
Dr. Samuel B. Pratt, Inman
Mary Nance Daniel Rea, Dallas, Texas, given in memory of Mary Tabitha Nance Daniel
Wallace Lee Redd, Lexington, given in memory of Lee Wilson Redd
Governor Richard W. Riley, Columbia
Rotoract Club, Columbia
Cabell C. Rowland, Columbia
Alex Sanders, Columbia
Carol E. Sawyer, Columbia
Mildred C. Sellers, West Columbia, given in memory of Charles H. Sellers
C. Allan Schurr, Columbia
John Porter Smith, Spartanburg
South Carolina Department of Parks, Recreation & Tourism, Columbia
South Carolina Electric and Gas, Columbia
South Carolina Historical Society, Charleston
Nancy Stevenson, Washington, DC
Dr. Sara L. Strachan, Columbia
C. David Thackston, Columbia
Margaret A. Toal, Columbia
Charles H. Townes, Berkeley, California
Tunander Family, Columbia
Catherine Turner, Clinton
Mary Wanza Turner, High Point, North Carolina
Lt. Col. and Mrs. Charles Ray White, Camden
Louis E. Williams, Mt. Pleasant
Mrs. Daniel Ashmore Yarborough, Clinton

Volunteer Spotlight



Jean Schaefer assists with filing.

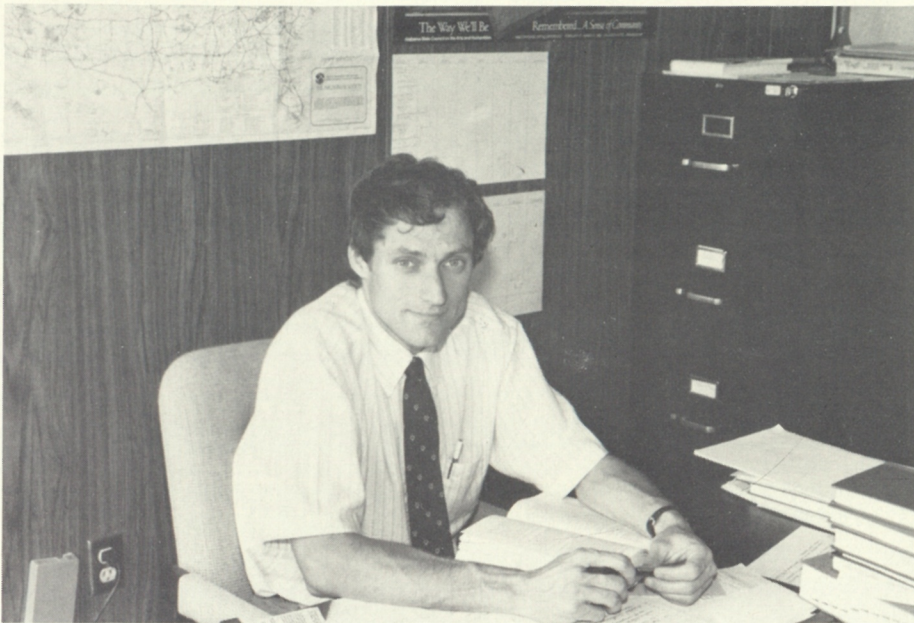
The State Museum has twenty-four full-time staff members, but one day each week a very special twenty-fifth person joins the staff to help out wherever she is needed in the art department.

Jean Schaefer is that special volunteer who has been assisting Lise Swensson, the museum's curator of art, with various duties since October 1984.

Just how did Jean become interested in the State Museum? She attended a presentation Lise gave to the University of South Carolina art department where her husband was enrolled as a student. Having been interested in art for years, this was the perfect opportunity for Jean to learn more about a field her husband was actively involved in, while, at the same time, contributing to the community.

Some of the projects Jean has been involved in include setting up a new filing

MUSEUM NEWS



Fritz Hamer



Sue Giaimo



David Hamilton

Fritz Hamer joined the State Museum staff in February as our new assistant curator of cultural history. He was formerly employed as the director of the Pike Pioneer Museum in Troy, Alabama. He had also previously worked for two-and-a-half years at the Alabama Historical Commission where he managed historic properties owned and operated by the state. Fritz is a graduate of Acadia University in Nova Scotia, Canada and received a masters degree in Applied History from the University of South Carolina.

Margaret Anne Lane, the State Museum's director of education, was appointed as the South Carolina representative to the Southeastern Museums Conference (SEMC). As the state SEMC representative, Margaret Anne will attend council meetings, serve as an advocate for memberships, supply relevant information on museum happenings to the SEMC newsletter and provide support services on behalf of SEMC. She also serves on the SEMC's James R. Short Awards Committee and is the regional membership chair for the South Atlantic Region of the American Association for State and Local History (AASLH).

Beverly Littlejohn, the museum's coordinator of statewide services, has been selected as the coordinator for SEMC state representatives from a 12 state region. During her two-year term, she will be responsible for coordinating activities for the state representatives which include soliciting new memberships, submitting articles to the SEMC newsletter and attending meetings.

Sue Giaimo, a graduate student in U.S.C.'s applied history program, is serving as an intern with the State Museum. A native of New Jersey, Sue is completing research for an exhibit on mill village life that will be featured in the museum's hall of cultural history.

David Verner Hamilton of Charleston has been named a member of the South Carolina State Museum's advisory art acquisitions committee.

Hamilton, an art advocate, collector and former art dealer, is the grandson of noted South Carolina artist, Elizabeth O'Neill Verner. In addition to his career in photography, which includes teaching at the Smithsonian Institution and photographing The Phillips Collection in Washington, D.C., Hamilton also printed many of the plates used in producing the prints of Mrs. Verner's editions. For several years Hamilton operated the David Hamilton Gallery in Charleston where exhibits by leading American artists were featured annually during the Spoleto Festival. He attended schools in the United States and Europe and is married to Daphne vomBaur, a sculptor and portrait painter.

Bulletin

Effective July 4, 1986, the new telephone number for the South Carolina State Museum will be 734-9020.

Little Known Facts About Museums



A recent book, published by the American Association of Museums titled *Museums for a New Century*, lists some surprising facts about our nation's museums. For instance, did you know that.?

- The first public museum in America was the Charleston, South Carolina Museum. It was organized on January 12, 1773.
- There are nearly 5,000 institutions including art, history, science, natural history and youth museums, zoos, aquariums, botanical gardens and planetariums, historical sites, libraries and science-technology centers in the United States. These museums are served by more than 70,000 volunteers.
- Today, museums in the United States boast an all-time high attendance of more than 500 million visits a year. Yet this unprecedented popularity has created demands that jeopardize museums' abilities to carry on their roles as educators; communicators and guardians of America's priceless cultural and natural treasures.
- Conservation is one of the major concerns of American museums, yet, it appears budget proportions assigned for conservation range from zero to 4.5 percent. Given these figures, experts say there is little wonder many of our cultural and historic treasures have been placed at risk.

This study was funded by Philip Morris Incorporated and is an important report which identifies the problems facing museums today and analyzes them in terms of trends affecting the future.

FRIENDS

Friends of the State Museum Annual Meeting A Big Success



Distinguished and honored guests at the Friends' Annual Meeting included, from left to right: Sam Manning, Friends' board member; Guy F. Lipscomb, chairman, Museum Commission; Dr. Charles H. Townes; Dr. Arthur Schawlow; Brig. Gen. Charles M. Duke, Jr.; Col. Charles F. Bolden, Jr.; and the Honorable Frederick B. Dent.

Dr. Charles H. Townes, a native South Carolinian and winner of the 1964 Nobel Prize in physics, was honored by the South Carolina State Museum at its annual meeting May 22 in Columbia. Governor Richard W. Riley announced the establishment of the Charles H. Townes Center which will be a vital part of the State Museum's Hall of Science and Technology to the over four hundred people attending the dinner meeting.

"The State Museum will be an outstanding educational resource for South Carolina and the nation and the Charles H. Townes Center will be one of its greatest assets. It will give strength to our state in science, in education, and in economic development," Riley stated.

The Townes Center will commemorate the accomplishments of South Carolina's two Nobel Prize Laureates, Dr. Townes and Dr. Joseph Goldstein of Kingstree, and South Carolina's three astronauts — the late Dr. Ron McNair, Brig. Gen. Charles Duke, Jr. and Col. Charles Bolden, Jr. It will also feature interactive, "hands-on" exhibits on Laser technology and space science.

Former Secretary of Commerce Frederick B. Dent and former Governor Robert E. McNair have agreed to serve as co-chairman of the fund drive for the Townes Center campaign.

"In the coming months we face a great and inspiring challenge to raise the money to fund this educational facility that will celebrate some of the greatest inventions, discoveries and achievements in history. I am grateful to Fred Dent and Bob McNair for their dedication and acceptance of this challenge and with the support of all of us, they will succeed," Riley concluded.

Prior to the dinner meeting, F. Creighton McMaster, president of the Friends Board of Directors, presented the annual report to the members and Jenny H. Sloan, executive director of the Friends, promoted membership in the museum's support organization.

During the business meeting the following were elected to the 1986-1987 Friends Board of Directors Executive Committee. The officers are Philip L. Walker, president; W.B. Chisolm Leonard, vice-president - finance; Mrs. Donald S. Keel, vice-president - programs; Mrs.

George Cornelson, secretary; Mrs. F.D. Owen, treasurer; F. Creighton McMaster, immediate past-president; James H. Ellison, at-large; Mrs. John Land, at-large; Leon Goodall, at-large; Mrs. B. Marion Smith, at-large; and O. Stanley Smith, at-large.

New board members include Mr. and Mrs. I.S. Leevy Johnson, Dr. Nicholas Moore, Mr. and Mrs. O. Stanley Smith, all of Columbia; and Dr. and Mrs. William Turner of Charleston.



Col. Charles F. Bolden, Jr. presents Guy Lipscomb with two gifts for the museum: a placard commemorating the Columbia shuttle mission he piloted in January 1986 and the aviation helmet and oxygen mask used as a marine pilot in the 1970's.

CATALOG ITEMS STILL AVAILABLE

Items from our museum catalog, "Museum Impressions", are still available for purchase. We have gold and sterling pendants and lapel pins fashioned after the museum logo, shark's teeth, shell and rock collections, pencils, T-shirts, tote bags and mugs. If you have misplaced your catalog or haven't received one, call the Friends' office at 758-8197, and we will be glad to send you a copy of "Museum Impressions." Remember, current members receive a 10% discount on their total order!



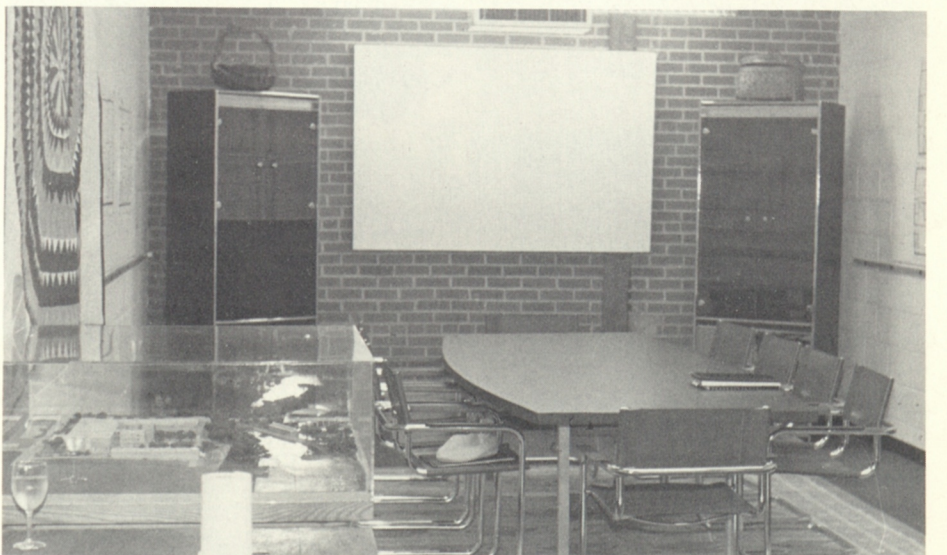
On the way to a recent caravan at Woods Bay State Park, Rudy Mancke discovered this water moccasin beside the highway. After determining that the snake was 49 inches long, Rudy skinned it and performed an autopsy for the fascinated participants.



Colonel Harvey Anderson takes the reins for an imaginary ride in a buggy on display in the Carriage House. The Carriage House is part of Hopelands Gardens in Aiken.



On a recent caravan to Aiken, participants visited Hopelands Gardens, the Aiken County Museum, the Aiken Court Tennis Club, and the Thoroughbred Racing Hall of Fame. Here, Fritz Hamer, Assistant Curator of Cultural History, discusses an interesting site in Hopelands Gardens with two participants.



The transformation from empty audio-visual repair room to executive briefing room required adding furniture, carpet and display cabinets. This room, which is in the exhibit workshop on the museum site, is being used to bring contributors up to date on museum plans.

S.C. Museum Commission
P.O. Box 11296
Columbia, S.C. 29211

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